

ARCHITECTURE

VOL. V.

MARCH 15, 1902.

No. 27.

ARCHITECTURE, a monthly journal, edited by A. HOLLAND FORBES, is published the fifteenth of every month by FORBES & COMPANY, LTD., 160 Fifth Avenue, New York. Its opinions on technical subjects are either prepared or revised by specialists.

PRICE, mailed flat to any address in the United States or Canada, \$3.00 per annum, in advance; to any foreign address, \$4.00 per annum in advance.

ADVERTISING RATES upon request. The writing and displaying of advertisements is an art in itself, and the publishers will be pleased to give the Advertiser the benefit of an Expert's experience in this line at no additional expense.

THE CONSULTING BOARD of ARCHITECTURE is composed of five prominent architects and meets monthly. All manuscript and photographs are passed upon by this Board.

THE PUBLISHERS regret that owing to the demand the supply of back copies of ARCHITECTURE is limited. Prices will be quoted on application. The regular price of each number is 30c.

ENTERED at the New York Post Office as second-class mail matter.

ILLUSTRATIONS.

PORTRAIT, MR. RICHARD HOWLAND HUNT,	- - -	58
RESIDENCE, CHAS. GATES, Peacock Point, N. Y.,	- - -	59
<i>Chas. A. Rich, Architect.</i>		
NEW YORK HISTORICAL SOCIETY BUILDING,	- - -	59
<i>York & Sawyer, Architects.</i>		
BABIES' HOSPITAL, New York,	- - -	60
<i>York & Sawyer, Architects.</i>		
ARCHITECTURAL LEAGUE EXHIBITION,		
Vanderbilt Gallery,	- - - - -	61
South Gallery,	- - - - -	61
DESIGN FOR COUNTRY HOUSE AND GARDEN,	- - -	61
<i>Philip Tree, Architect.</i>		
GRAY CRAG, Newport, R. I.,	- - -	62
<i>A. J. Haydel, Architect.</i>		
RESIDENCE, W. K. VANDERBILT, 660 Fifth Ave., New York,		
Main Hall,	- - - - -	64
Dining Room,	- - - - -	66
<i>R. M. Hunt, Architect.</i>		
METROPOLITAN MUSEUM OF ART, NEW WING,		
Exterior,	- - - - -	68
Interior,	- - - - -	77
Capital,	- - - - -	86
Details, Main Front,	- - - - -	69
Details, Main Front,	- - - - -	75
Details,	- - - - -	74
Second Story Plan,	- - - - -	70
First Story Plan,	- - - - -	71
Section,	- - - - -	72 & 73
<i>R. M. Hunt & R. H. Hunt, Architects.</i>		
COUNTRY HOUSE, RAOUL DUVAL, Roslyn, L. I.,	- - -	79
<i>Snelling & Potter, Architects.</i>		
PSI UPSILON CHAPTER HOUSE, New York,	- - -	81
<i>Little & O'Connor, Architects.</i>		
RESIDENCE, M. LEROY KING, Tuxedo, N. Y.,		
Exterior,	- - - - -	83
First and Second Story Plans,	- - - - -	76
<i>James Brown Lord, Architect.</i>		
U. S. POST OFFICE, CUSTOM HOUSE AND COURT HOUSE,		
Cleveland, O.,	- - - - -	84
<i>Arnold W. Brunner, Architect.</i>		

Copyright, 1902, by FORBES & COMPANY, LTD., 160 Fifth Ave., New York.

himself that he has paid full tribute to the portion of the schedule of the Institute which recognizes drawings and specifications as the property of the architect and "instruments of service." But once having inserted this clause the average architect is content, and he seldom insists upon its provisions being put in practice. "It is a custom more honored in the breach, than the observance."

There is an architect in Newark who will insist in future that this clause be honored in both, on account of a peculiar circumstance of which he is the innocent victim and which is an outgrowth of the recent disastrous fire in Paterson, N. J. A year ago the architect in question constructed a building in Paterson upon leased ground, the contract between the owner of the ground and the lessee providing that the lessee should erect a building on the land in question in exact conformity with a particular set of drawings and specifications prepared by him. When the building was completed the builder retained the drawings and specifications, the architect not insisting upon their return. The conflagration of a few weeks ago destroyed the entire building, and the contractor having knowledge of the fact that the lessees' contract required the erection of the identical building, promptly approached the lessee and offered to replace the building from drawings and specifications in his possession, for a stipulated sum. This offer was as promptly accepted and the work is about to proceed. The interesting question thereupon at once presented itself to the architect that he was entitled to compensation for the use of these drawings in the erection of the new building, even though he performed no actual service.

Our Newark friend has asked our opinion on this peculiar point, and knowing that the courts have upon a number of occasions fully sustained the Institute's position as to the proprietary rights in the drawings "as instruments of service," we believe that our friend would be fully protected by a civil suit for damages based upon the recognition of this principle, particularly as this position is further strengthened by the clause in the Institute schedule which states that "when several similar and distinct buildings are executed from one set

REGISTRATION BUREAU FOR DRAUGHTSMEN.

This bureau is established for the use of architects wanting draughtsmen and draughtsmen wanting positions, free of expense to either party.

All draughtsmen wishing positions may register by answering the following questions:

Name and address?

Married or single?

What experience have you had?

Name and address of last employer?

Salary expected?

References?

All architects wishing draughtsmen are invited to use this bureau.

EVERY well-ordered specification contains the clause that "all drawings and specifications shall be returned to the architect at the completion of the work." By inserting this clause the architect satisfies

of drawings and specifications, and under one contract, the commission is charged upon the cost of one such building, and a special charge is made on the others." It is true that these two buildings will not have been erected "under one contract," but this clause at least forms a premises upon which the compensation of the architect might be determined and upon the basis of which he could demonstrate his right to make "a special charge."

In fixing the "special charge" the rights of the client must be fully recognized, for whereas the architect is clearly entitled to additional compensation for the use of the drawings in the erection of the second building it seems equally patent that the client also has well defined rights by the exercise of which he could prevent the architect from selling the use of his drawings to another. It would, therefore, seem illogical and not in accordance with fair practice that the architect should be able to place himself in a position where he could demand any but a most reasonable fee from the only client to whom he is in a position to resell the use of the drawings. We do not know if this peculiar phase of the question as to the client's rights in the design has ever been passed upon by the courts, but it certainly seems that he has already paid his fee in order to have a particular design put into working shape—that the architect is clearly stopped from reselling to a second client the results of his labor already paid for by the first, without the special permission of the original client. It is true that certain proprietors of plan factories calling themselves architects who advertise extensively in the magazines, continually practice this system, but they make no pretense of carrying on their business in accordance with any recognized code of ethics, and the client realizes when purchasing "Set No. 3 A. of a Colonial House to cost \$3,000" that within a few years he may find this same house on every street in his town. The client who goes to a responsible practitioner has a right to feel a proprietorship in the use of the design for which he pays, and recognizing this he should be expected to pay only a most reasonable fee for the second use of the same set of drawings and specifications.

Harry L. Walker, architect, English-American building, Atlanta, desires manufacturers' and trade catalogues.

THE New York papers have been specially enthusiastic in commenting upon the comprehensive scheme decided upon for the future improvement of the City of Washington. The Fine Arts Federation has presented Mayor Low with the following petition:

"Whereas, Suggestions are continually made for the improvement of New York City, especially with the view of relieving the congested traffic at such points as Fifth Avenue and Forty-second Street, the Brooklyn Bridge and elsewhere; and

Whereas, These suggestions have a tendency to promote improvements purely local in their character, while ignoring the possibility of improvements on a broader scale, comprising within their scope the whole city; and

Whereas, The revised charter under Chapter 12, Sections 633 and 639, provides for just such emergencies by granting the Mayor and the Board of Aldermen authority to refer such matters to the Art Commission with power; therefore, be it

Resolved, That his Honor the Mayor and the Board of Aldermen be requested to refer this subject to the Art Commission, with the view of securing their opinion as to the advisability of employing a commission of distinguished experts, as was done recently by Congress for the City of Washington, to make a complete study of the whole subject under the direction of the Art Commission, in a manner worthy of our city and of the splendid opportunities which it still offers, so that any improvement of this character which may be undertaken hereafter shall be a part of a complete and well-matured plan for future improvement, and not purely of a temporizing and local character."

At the last meeting of the New York Chapter of the Institute we understand that this project was endorsed and a special committee appointed to carry this endorsement to the proper authorities. While enthusing about Washington would it not be well to take

some of the medicine ourselves? If Washington needs it there can be no doubt of New York's wants.

THE recent plea of Mr. Charles M. Shean for Americanism in public art is bearing fruit promptly in New York City. The Fine Arts Federation has discovered that the Charter of Greater New York authorizes the annual appropriation of \$50,000 for works of art, and the Municipal Art Society as one of the constituent bodies of the Federation has been directed to urge the city authorities to carry out this provision of the charter and to recommend the manner of its application. The committee has therefore recommended that portraits of a number of ex-mayors be placed in the City Hall and that \$25,000 be used for mural paintings for the new Hall



MR. RICHARD HOWLAND HUNT.



RESIDENCE, CHAS. GATES, PEACOCK POINT, N. Y. Chas. A. Rich, Architect.

of Records. The committee has evidently listened to Mr. Shean's plea and their recommendations are coupled with an entire programme for a complete pictorial record of the city's history to be placed on the walls of this latest municipal building. The following specific subjects are named as the first five cartoons of the series: 1st—The Discovery of Manhattan Island by Hudson. 2nd—The Landing of the Dutch on Manhattan Island. 3rd—Negotiations with the Indians for the Purchase of Manhattan Island. 4th—Organization of the First City Government. 5th—The Surrender of New York to the English. The members of the committee are Spencer Trask, chairman, J. Carroll Beckwith, John G. Agar, Orrin B. Parsons and Geo. E. Bissell. These men deserve well of our city. They have performed a distinct service for American Art.

ALTHOUGH the Architectural League was unsuccessful in securing the enactment of the Registration Law last year, it seems to us that the League itself might do all within its own power to prevent the name of architect being applied to persons who actually have no pretensions to architectural ability, and who are purely real estate speculators. There is a conspicuous example of this sort of thing at the League exhibition this year in the case of a drawing of a large hotel now being erected upon upper Broadway by a well-known millionaire and speculator. A very large elevation of this hotel signed with the speculator's name as "Architect-in-chief" is exhibited and although the name of the actual architect is well known to the profession, the catalogue committee has put the stamp of its approval upon this speculator's pretensions by listing the drawing



ACCEPTED DESIGN, NEW YORK HISTORICAL SOCIETY BUILDING. York & Sawyer, Architects.

under his name as signed. We are charitable enough to hope that the committee passed this peculiar title innocently, but if such is the fact it is peculiar as the building has been particularly notorious for the last few years on account of the almost incessant labor troubles in which it has been involved and in which the name of the so-called "Architect-in-chief" has been conspicuously thrust before the public.

IN DISCUSSING fireproof construction it is, perhaps, a little difficult to draw a distinction between such construction, as applied to public edifices, and that

which is suitable for public buildings, says Cass Gilbert in *The Chronicle*. In the main, the principles involved are the same. It must be remembered that fireproof material does not always make fireproof construction. It is the intelligent use of fireproof material which makes fireproof construction. Steel and iron alone, while non-combustible, are by no means fireproof; brick and mortar, terra cotta and cement, while incombustible, are not necessarily fireproof. But if these materials are perfectly assembled, a building

may be constructed of them which will be absolutely fireproof. The building laws, insurance regulations and common public knowledge do not recognize these conditions; but, in general, assume that every building, the component parts of which are largely fireproof, must necessarily be fireproof itself. A most important reform should be effected before reasonable security as to the fireproof or non-fireproof nature of the buildings of the present time can be given. The insurance companies endeavor to, and do to some extent, make a classification; but it is not distinctive enough

and does not go far enough. As a result, the owner of a building sees no practical reason why he should carry fireproof construction to a point beyond that which is recognized by the laws and by the insurance regulations as fireproof.

THE ARCHITECTURAL LEAGUE EXHIBITION.

DAVID KNICKERBACKER BOYD.

WHILE this exhibition is in general an excellent one and deserving of much commendation, yet, to the enthusiast whose expectations have been raised by the possibilities of such an exhibition

this present display cannot fail to bring a sense of disappointment. For the city of New York, the unquestioned center of architectural activity in this country and the stamping ground of our foremost architects, affords such superior opportunities for gathering together the very best that is being done in the field of architecture, that a thoroughly representative exhibition is what we instinctively expect of our metropolis. It cannot be claimed that such a requirement is fully met. How could an exhibi-

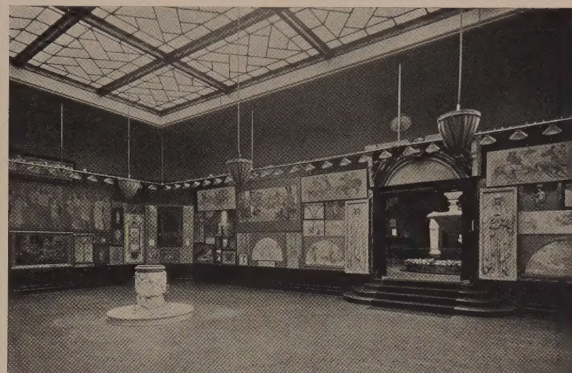


BABIES' HOSPITAL, NEW YORK. York & Sawyer Architects.

tion approach a truly representative form when it lacks contributions from such authorities as McKim, Mead & White, Peabody & Stearns, Carrere & Hastings, Ackerman & Ross, Daniel Burnham, Louis Sullivan, Donn Barber, Brite & Bacon, Cram, Goodhue & Ferguson, and many others whose creations are equally well known. There may be times when an architect has nothing he wishes to exhibit, but it would be well worth while making every effort to have the almost uniformly good productions of such men included in the exhibitions whether they will or will not agree to deliver and call for the



VANDERBILT GALLERY, ARCHITECTURAL LEAGUE EXHIBITION.



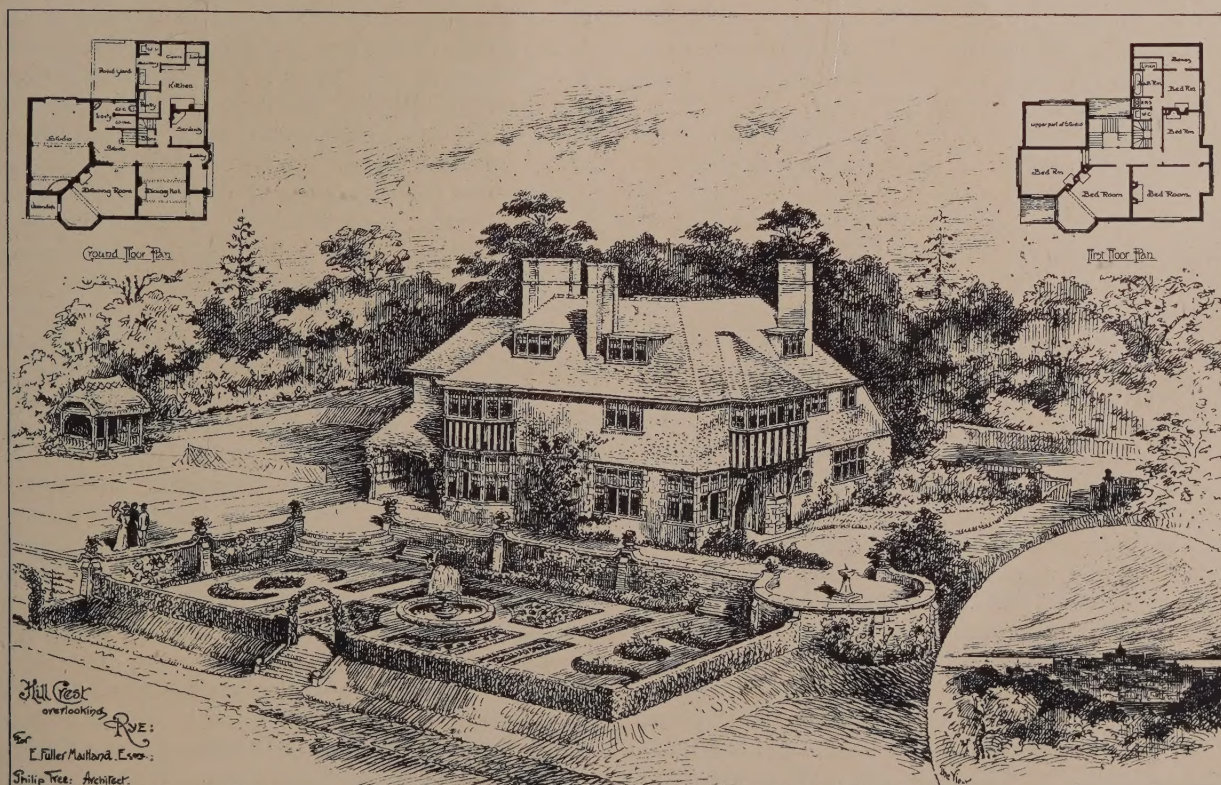
SOUTH GALLERY, ARCHITECTURAL LEAGUE EXHIBITION.

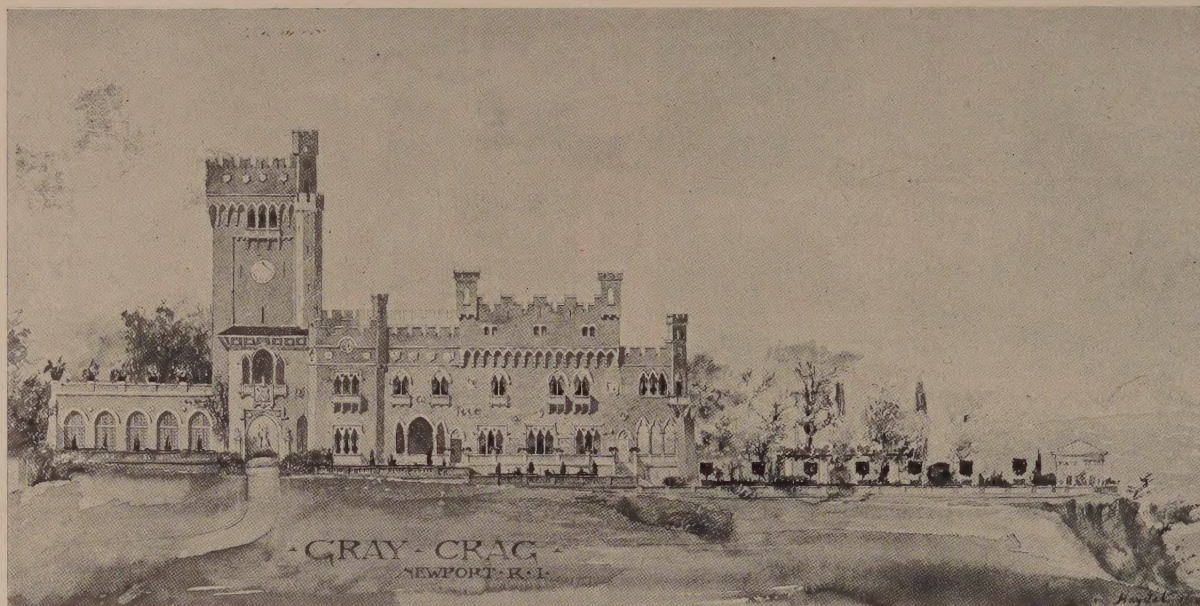
drawings at the Gallery at their own inconvenience and expense.

That the exhibition falls short in this particular is unfortunate for several reasons, one of which is the criticism that it brings down upon a prominent organization that has in reality very creditably acquitted itself but must suffer for its sins of omission. There are, moreover, some sins of commission that impress the beholder. Why have such a number of bad—in some cases flagrantly bad—drawings been admitted into the company of so many eminently good ones?

The galleries of the American Fine Arts Society are admirable in their adaptability to the purposes of an exhibition, affording unusual advantages for the display of architectural drawings, decoration, sculpture and models. The League is to be congratulated upon the felicitous disposition and arrangement of the exhibits, but it

might be even better were the plan such that one could first enter the gallery containing the architectural display proper, proceeding thence into the galleries occupied by the other exhibits. If this is a disadvantage it is compensated for in the effect produced by a gradual approach to what is one of the most notable features of the entire collection—the fine model of an imposing monument designed by J. H. Freedlander in competition for the Maine Memorial, of which the harmonious sculptural work is by G. J. Zolnay. This is a masterful conception and is the essence of refinement even to the smallest detail. The four-columned central shaft is particularly fine in its proportions and the whole composition builds up to it beautifully from any point of view. It occupies a position of honor in the center of the Vanderbilt gallery at the end of the principal vista. The vista is, however, obstructed by a model of a fountain which is very much





PRELIMINARY SKETCH, GRAY CRAG, NEWPORT. A. J. Haydel, Architect.

crowded in the small central room, but is yet singularly effective when lighted from above at night.

There are a number of other models; many of them, illustrating and explaining the drawings in connection with which they are shown, are most desirable acquisitions, and their presence is to be strongly encouraged. One of these is that of the Naval Arch designed by Ernest Flagg, which affords an instructive comparison with a large elevation and a water-color perspective of the same by Hughson Hawley. In the model and perspective, but not so clearly in the elevation, it is seen that the detail in the groups is too small and that the groups themselves are inadequate in scale to the mass below. No doubt, as another result of study from the model, a different method of rounding the corners of the piers than by means of buried columns could be devised. A most unsatisfactory model is the one of a portion of the Midwinter Exposition at Charleston, S. C., called "Model of the Architectural and Sculptural Features," which is notable only for the lack of these same features. In connection with this, in a raised alcove at one end of the main gallery, are a large number of plans and drawings for the buildings of this exposition, of which Bradford L. Gilbert is the architect in charge.

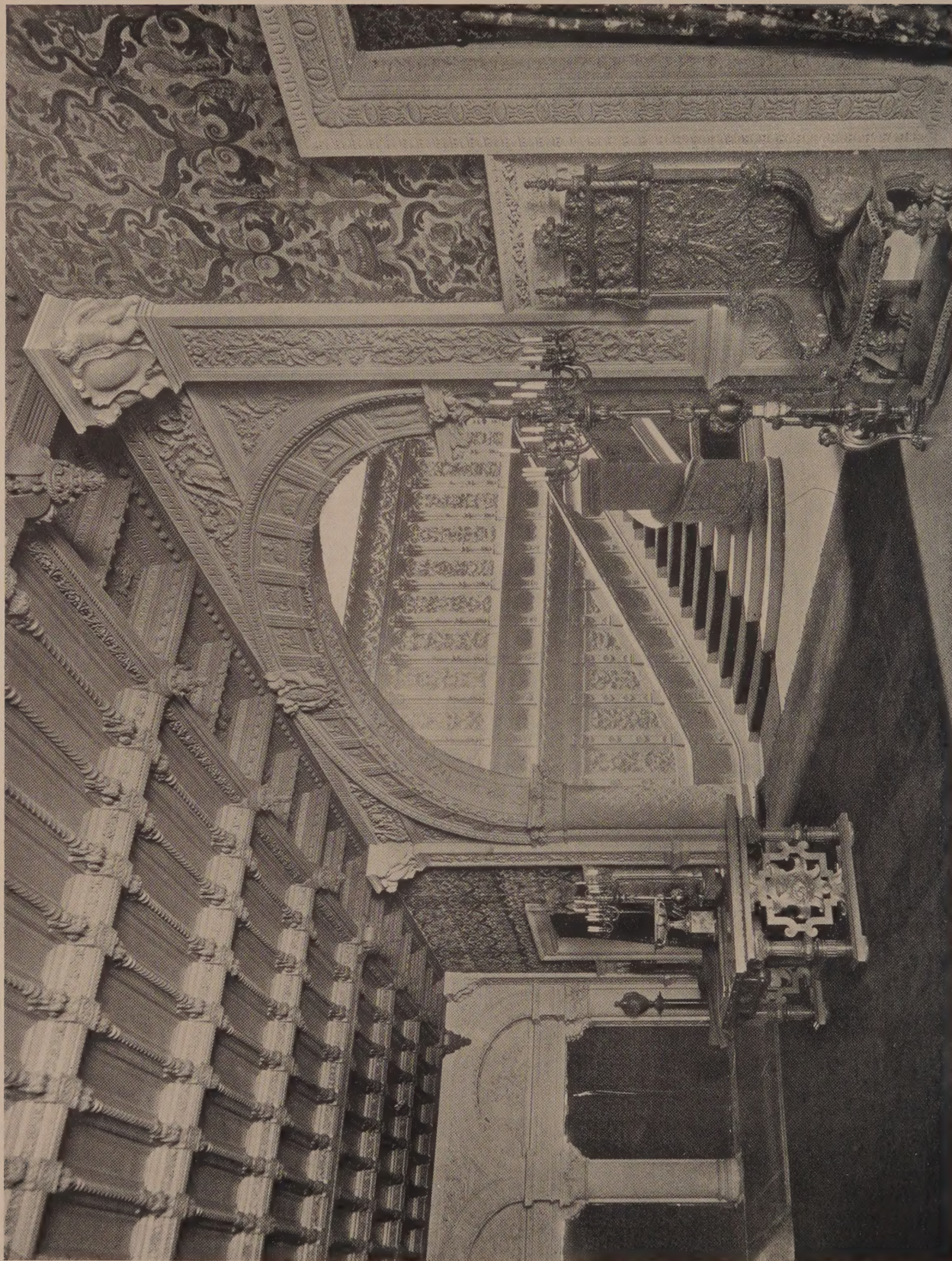
The drawings by Lord and Hewlett, which won in competition for the recently awarded new building for the Department of Agriculture at Washington, D. C., are prominently hung, as are those by Arnold W. Brunner for the new U. S. Post Office and Custom House at Cleveland, Ohio. Frequent repetitions of like fortunate results in government competitions will firmly establish the principles of the Tarsney act with consequent improvements. In addition to the accepted design for the Essex County, (N. J.) Court House by Cass Gilbert, a solution of the same problem by Babb, Cook & Willard is also presented, but it lacks the elegance and dignity of

Mr. Gilbert's fine conception, the entrance especially being too confined and crude in detail.

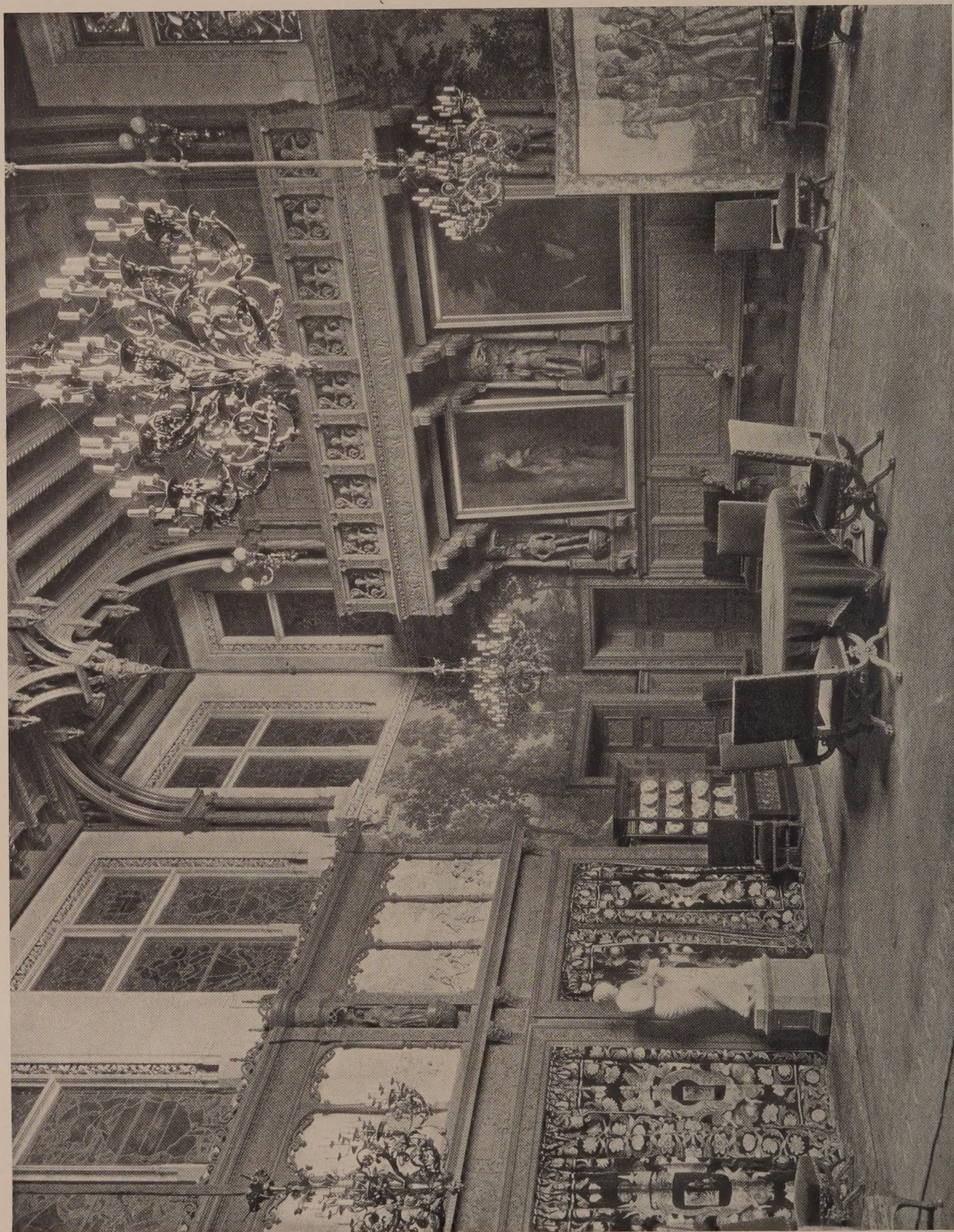
There are quantities of drawings for tall buildings, principally office structures, hotels and apartment-houses, in what might be called the Twentieth Century New York French style. They consist almost invariably of many different materials and ornaments, both of which continually rearrange and transpose themselves every few stories with about as much effort and much the same effect as the fantastic figures in a kaleidoscope. These bizarre buildings are rapidly becoming common throughout the city, and are destined to become even more popular—for how long? Diametrically opposed to the last mentioned in style, yet intended to serve a similar purpose, is a type of building avoiding so rigorously any suggestion of decoration that it approaches most closely the lines of a packing box. These buildings, as a rule, attest to the ultra-commercialism of the owners and are common, not alone to New York, but to all cities.

Of the drawings submitted in competition for the New York Historical Society Building, the design by Howells and Stokes is more refined and better as a composition than that even of York and Sawyer, the successful firm. Other competitors represented are Boring & Tilton, Parish & Schroeder, and Welch, Smith & Provot. It is noticeable that there are many clever drawings rendered by that versatile artist, Hughson Hawley. The perspective of the New York Custom House is somewhat disappointing, perhaps because it lacks depth of shadow and reveal and has not enough sunshine and sparkle.

The front elevation of the Seminole Club, Jacksonville, Florida, and a perspective of a Woman's Hotel by Snelling & Potter, are clever designs with a pleasing predominance of perpendicular lines. They are crisply



MAIN HALL, RESIDENCE, W. K. VANDERBILT, 660 FIFTH AVE., NEW YORK. R. M. HUNT, Architect.



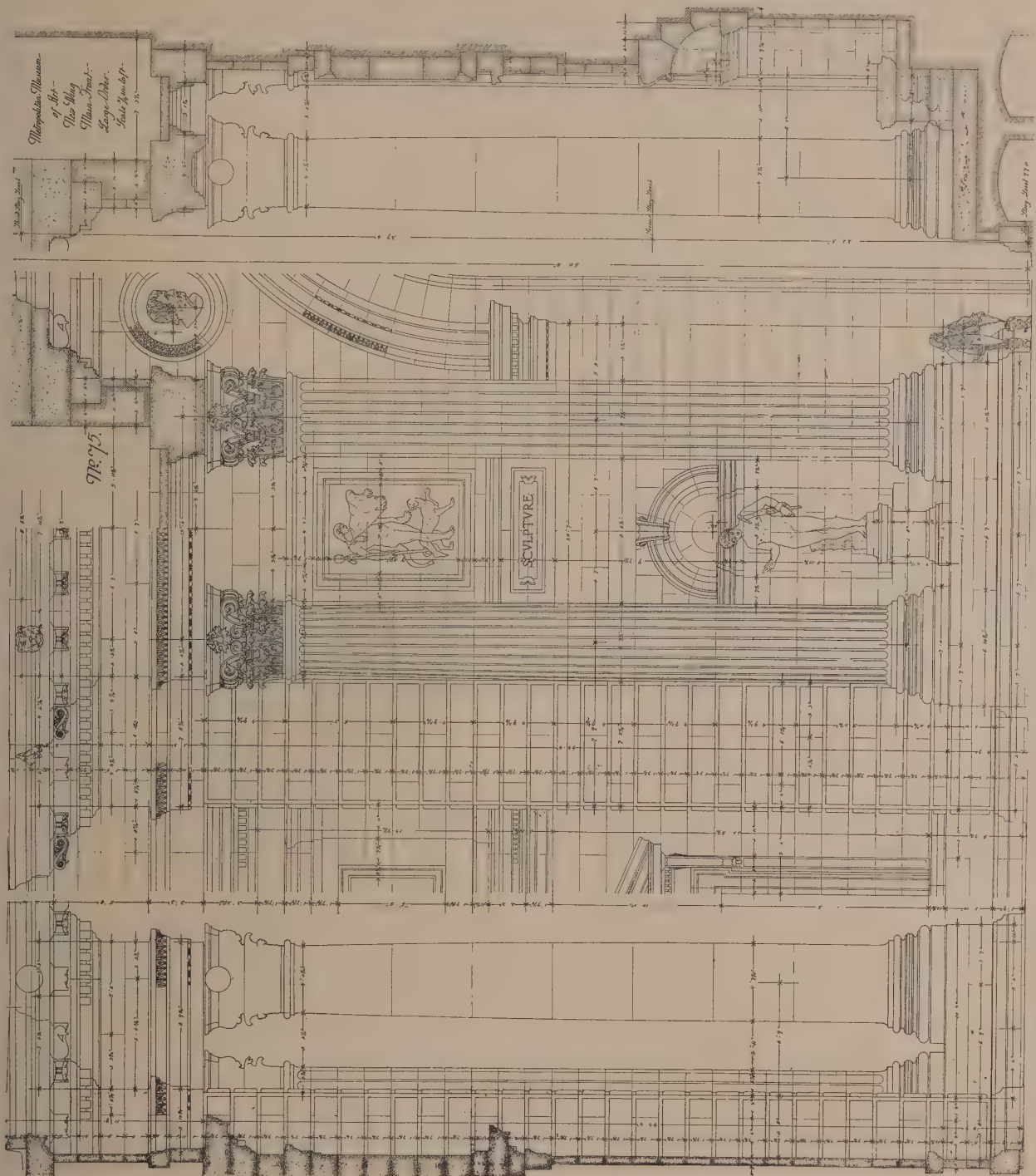
DINING ROOM, RESIDENCE, W. K. VANDERBILT, 680 FIFTH AVE., NEW YORK. R. M. HUNT, Architect.



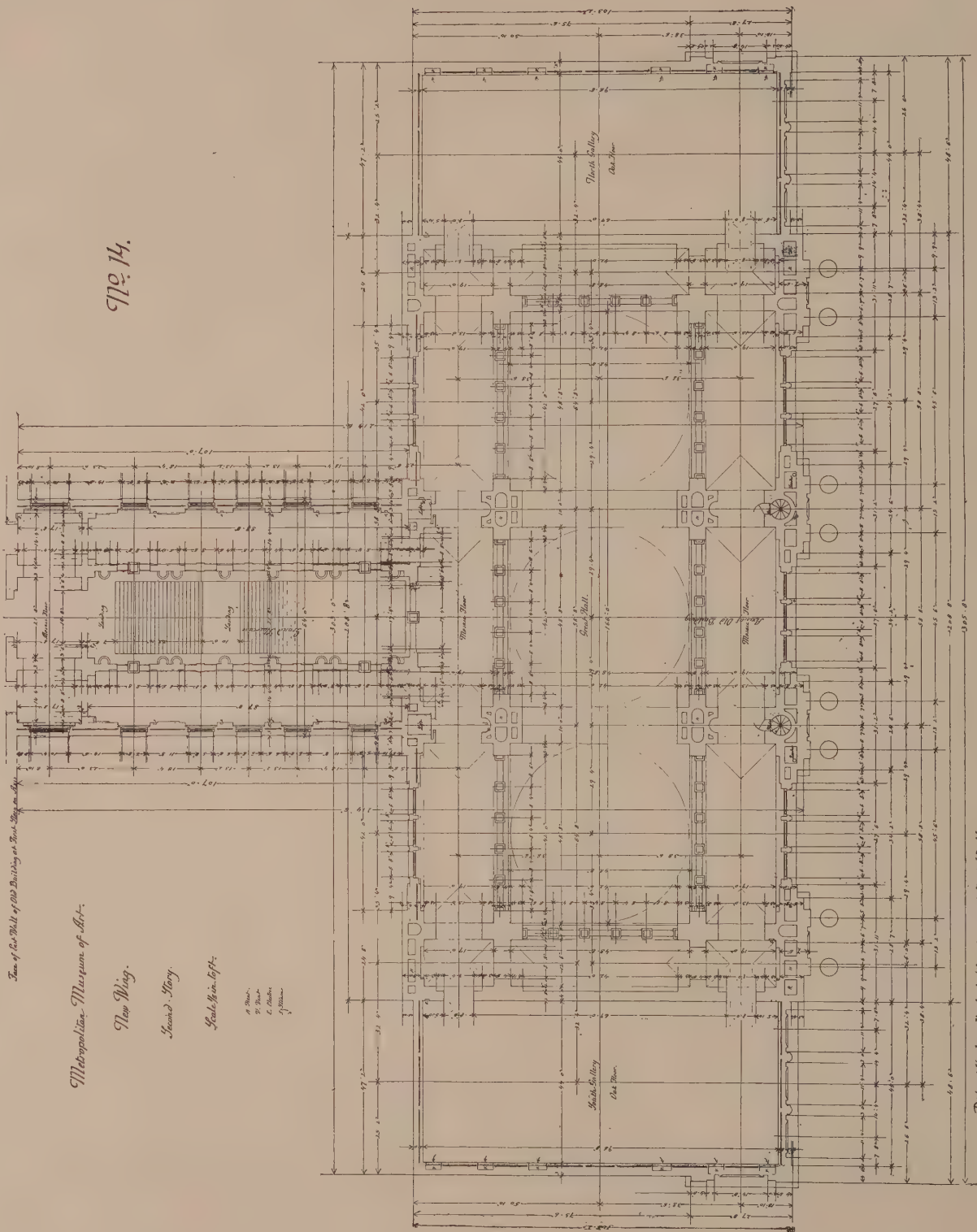
Wurts, Photo.

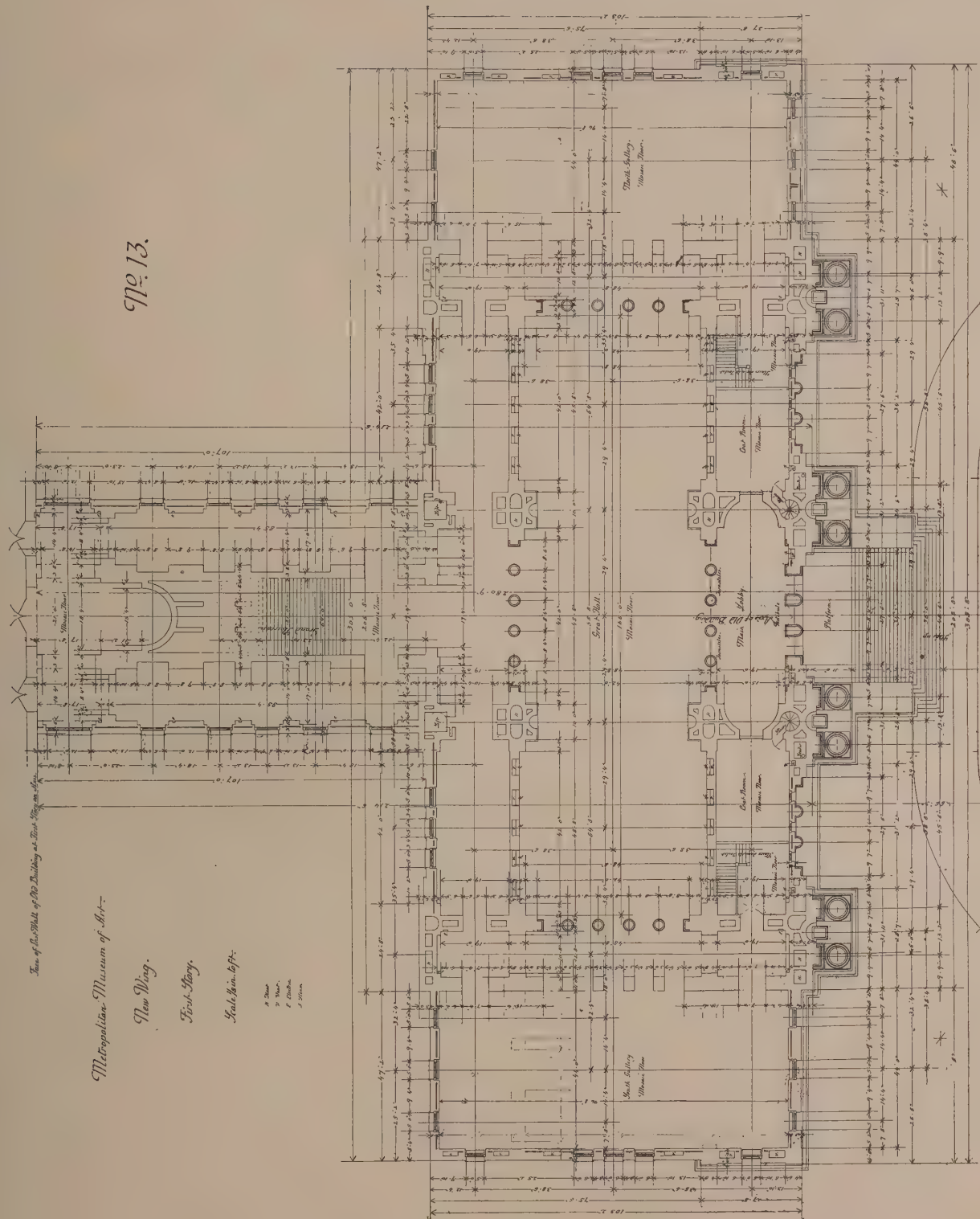
NEW WING. METROPOLITAN MUSEUM OF ART, FIFTH AVE., NEW YORK.

R. M. Hunt & R. H. Hunt, Architects.

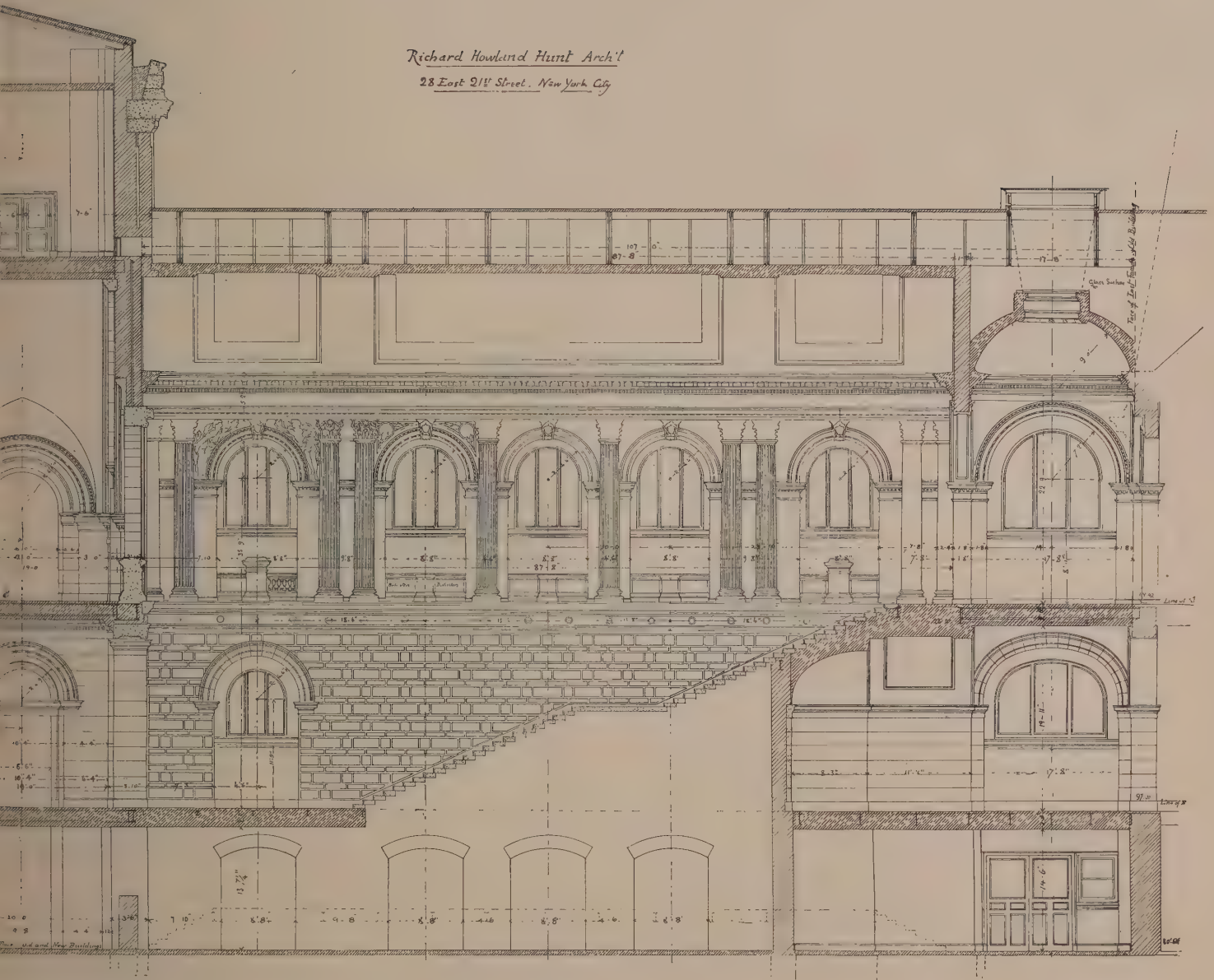


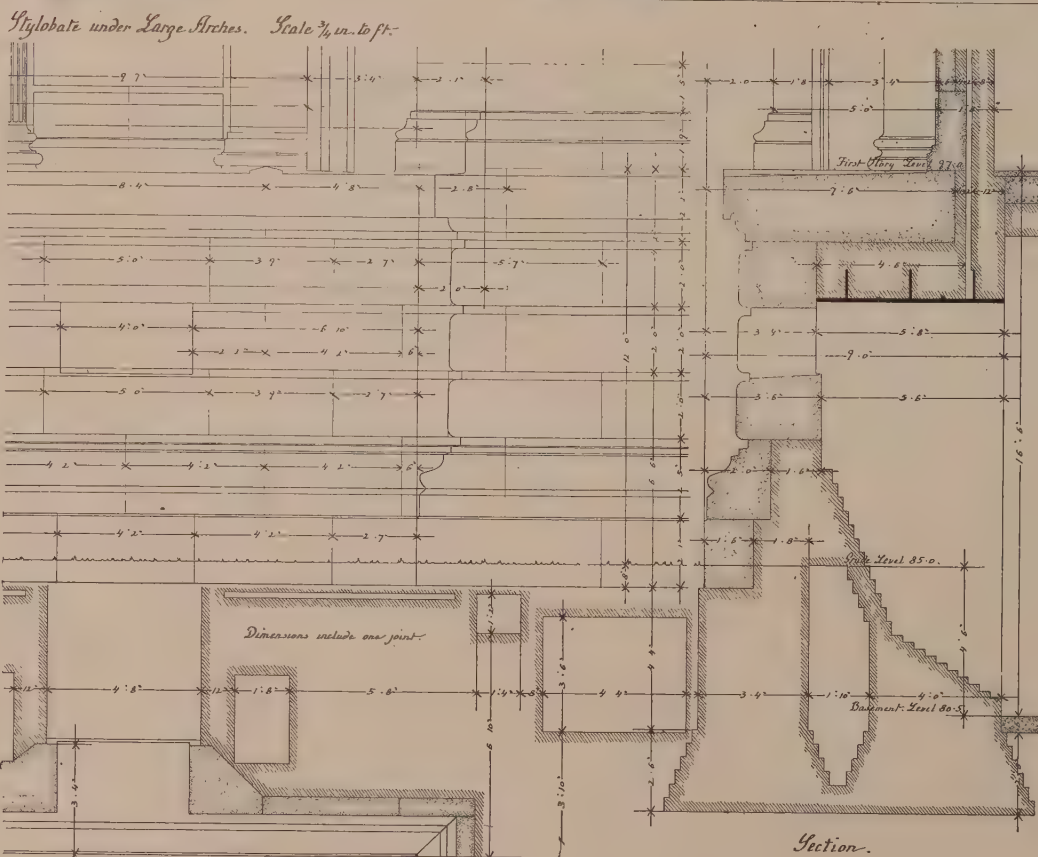
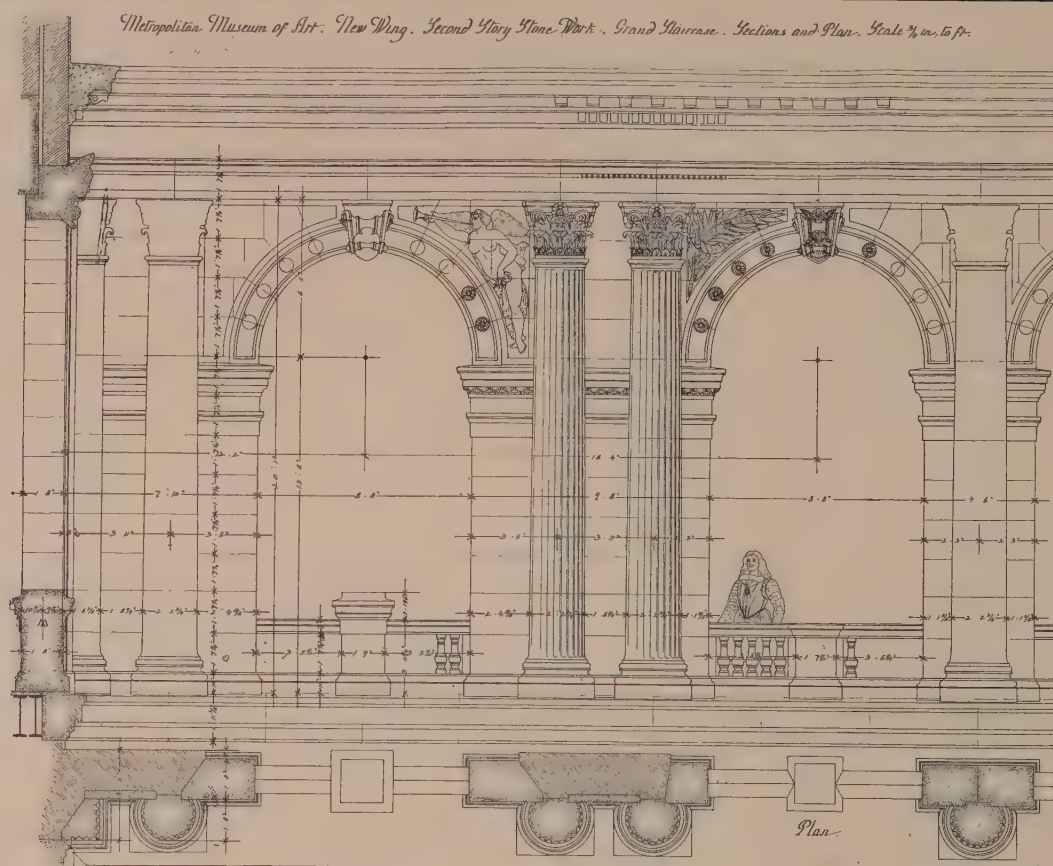
DETAILS, MAIN FRONT, NEW WING, METROPOLITAN MUSEUM OF ART, FIFTH AVE., NEW YORK. R. M. Hunt & R. H. Hunt, Architects.





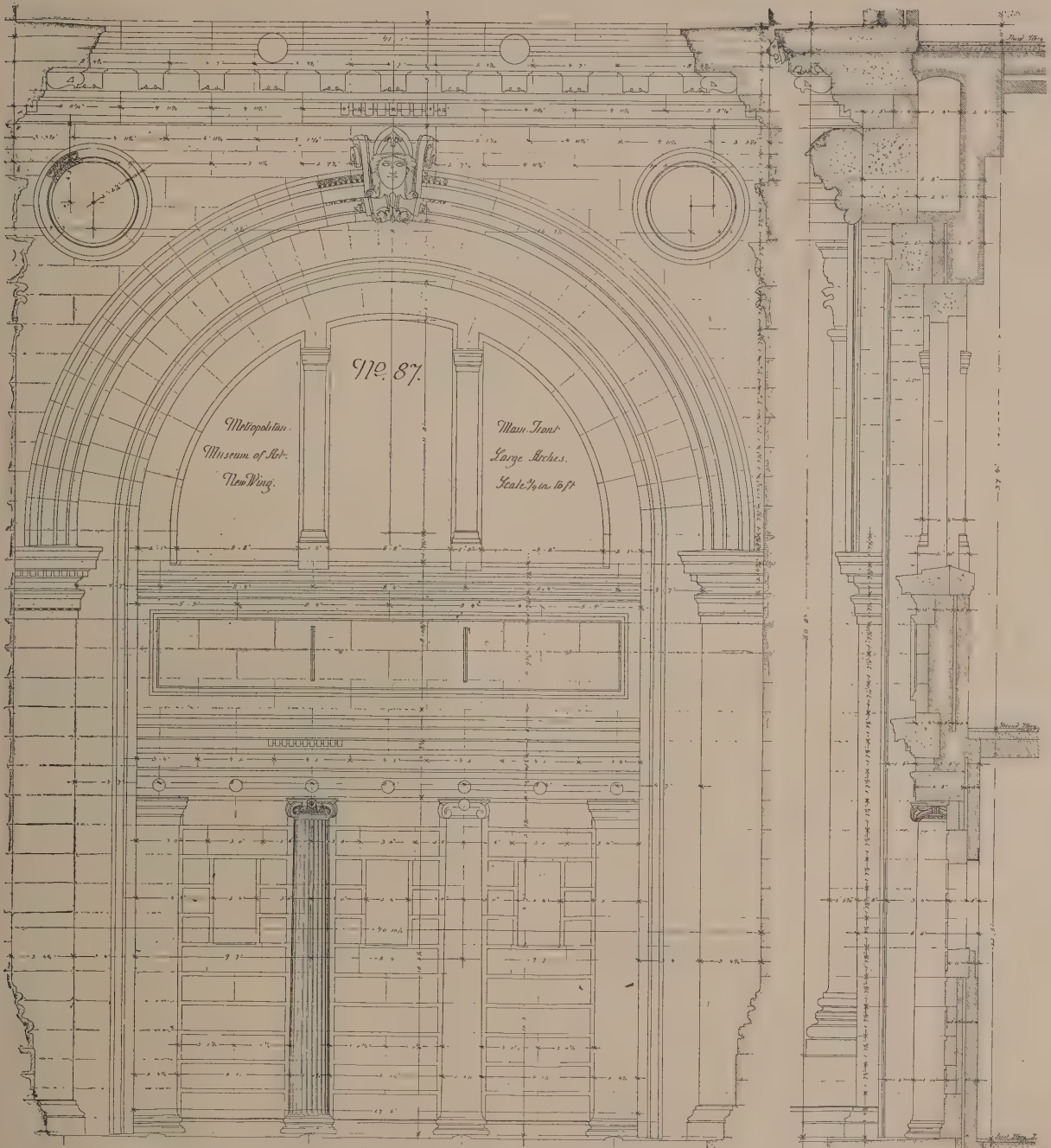
Richard Howland Hunt Arch't
28 East 21st Street, New York City





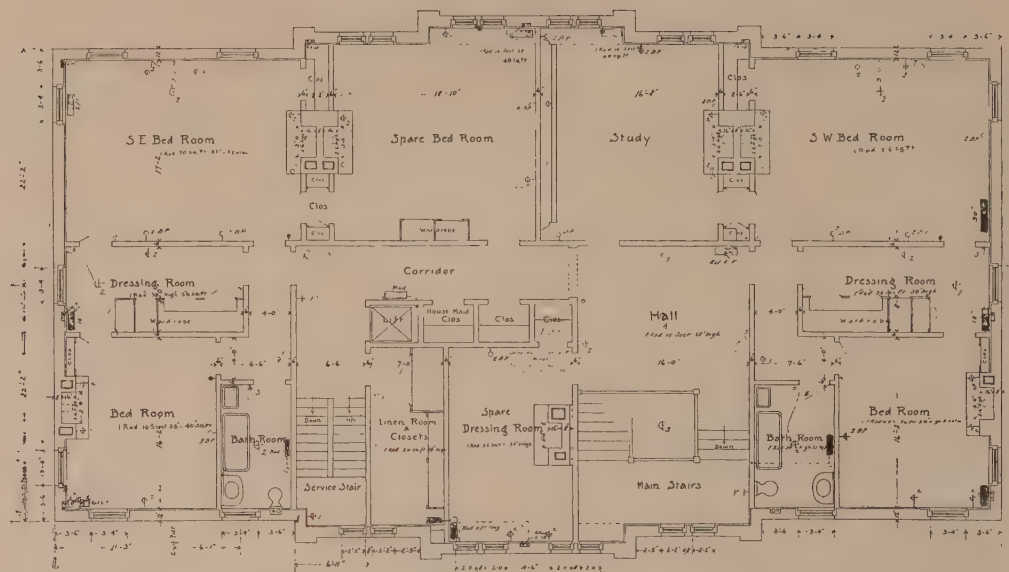
DETAILS, NEW WING, METROPOLITAN MUSEUM OF ART, FIFTH AVE., NEW YORK.

R. M. & R. H. Hunt, Architects.

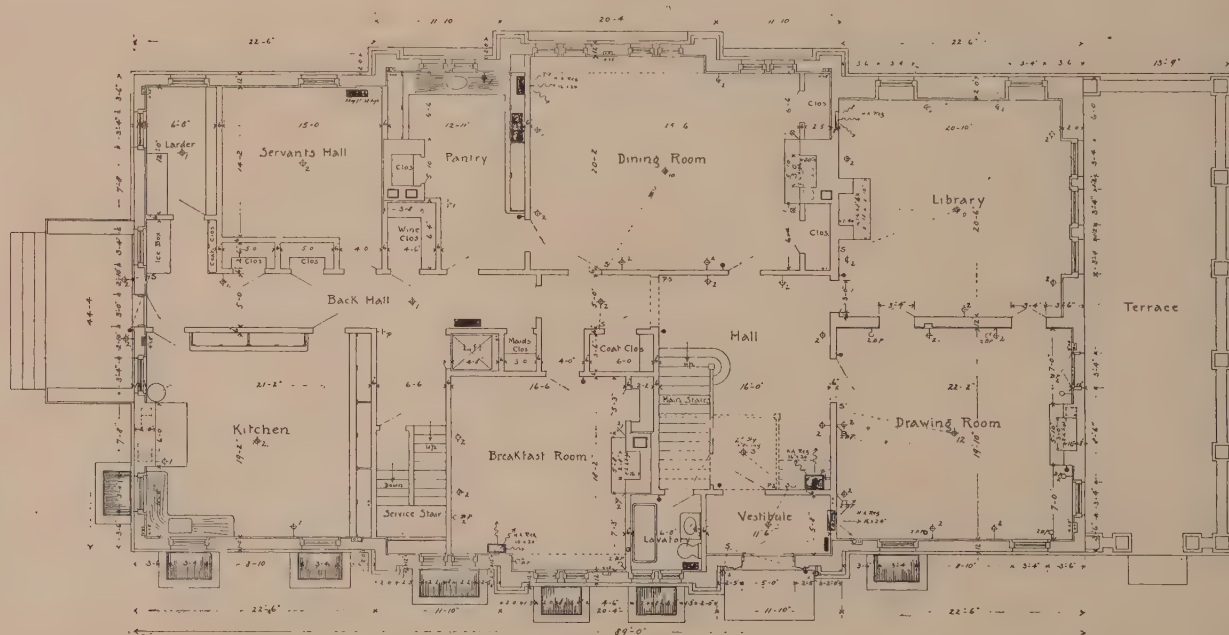


DETAILS, MAIN FRONT, NEW WING, METROPOLITAN MUSEUM OF ART, FIFTH AVE., NEW YORK.

R. M. Hunt & R. H. Hunt, Architects.



SECOND FLOOR PLAN, RESIDENCE, M. LE ROY KING, TUXEDO, N. Y. James Brown Lord, Architect.



FIRST FLOOR PLAN, RESIDENCE, M. LE ROY KING, TUXEDO, N. Y. James Brown Lord, Architect.



Wurts, Copyright, 1902.

K. M. Hunt & R. H. Hunt, Architects.

INTERIOR, NEW WING, METROPOLITAN MUSEUM OF ART, FIFTH AVE., NEW YORK.



Wurts, Photo.

COUNTRY HOUSE, RAOUL DUVAL, ROSLYN, L. I.

Snelling & Potter, Architects.



Wurts, Photo.

Little & O'Connor, Architects.

PSI Upsilon CHAPTER HOUSE, WEST 115TH ST., NEAR RIVERSIDE DRIVE, NEW YORK.

rendered in clear bright tones. Tracy and Swartwout present some finely-executed mellow-toned drawings, chiefly those of an establishment at Rubino Springs, Va., and of a house at St. Louis, Mo., both of which are original and striking in design. The style of the DeWitt School, by C. B. J. Snyder, is a pleasant and restful change from the many buildings under the classical or the modern French influence.

The Reid Memorial Library by Jackson, Rosencrans and Canfield, deserves attention for its directness of design, its fine proportions, and simple dignity. The Kaskel Building, New York, by Charles I. Berg, must be mentioned as an instructive illustration of what ought not to be done in the treatment of a first-story store front, when a number of additional stories are superimposed. Prominence is given to, and merited by, several schemes by Wm. N. Burr and Edward Pearce Casey, for the new Memorial Bridge across the Potomac. Of the three the one marked No. 3 is the best, the principal features, the towers, being well proportioned and in better scale than in the others. The shore spans also, while possessing the same strength of materials, are longer and so have a lighter and more graceful appearance. Considerable space is allowed the Memorial Exhibit, containing much of the distinguished, though not all new, work by the firm of Howard, Cauldwell & Morgan, in which are to be observed many examples of the individual scholarly work of the late Lewis Henry Morgan. Of these the residence of Mr. James A. Burden, Jr., stands as the most advanced type of the urban dwelling.

Among the church work of interest is the Lady Chapel and other consistent additions to be made to St. Patrick's Cathedral, by Charles T. Mathews, of which some really fine drawings are to be seen. The winning design for the Babcock Memorial Church, by Butler and Rodman, with its detached tower filling out the acute angle formed by the streets, should materialize into an externally effective edifice. A low, stone domed mausoleum at Tarrytown, N. Y., by Morris, Butler & Rodman, is a sturdy, virile design. The sketch of the Central Congregational church at Bangor, Me., by Frank A. Bourne is characterized by clear, clean workmanship. A simple mausoleum with an air of sombre dignity is that by Herts & Tallant for the new Union Fields Cemetery. The Grace Church and Parsonage at Millbrook, N. Y., by Abner J. Haydel, is a most delightful presentation of a subject quaint, simple and refined in design.

Two little gems of rendering and artistic feeling are the sketches for a house at Stamford, Conn., by Palmer & Hornbostel. Completely satisfactory as they are in every way it is also quite evident that the forceful, snappy rendition is in no sense false, but that in practical execution the house will bear the same distinguishing characteristics, and when completed will not be disappointing as so often is the case when the austere and stiffly new structure is compared with the soft-toned, wavy-lined and deceptive original sketch. Much the same might be said of the house at Seabright, N. J., by the same authors, but it is not as striking as the other. The same good quality permeates their designs for



RESIDENCE, M. LE ROY KING, TUXEDO, N. Y. James Brown Lord, Architect. (For plans see page 76.)



interiors, as may be seen in the elevations for a Sun Parlor for a house at Mamaroneck. The interior by Marvin & Davis, Bruce Price and Prentice Treadwell, of a flower room in a New York hotel is a scheme perfect in color and design.

The residence for the chancellor of All Saints' Cathedral, Albany, by M. T. Reynolds, is a charming picture and would be of value were it a true sketch of an old building, but it is not honest in design or practical for a new one. K. C. Budd has several picturesque little houses, strikingly portrayed and nicely arranged for presentation. A happy little composition is a sketch for a carriage entrance by Robert D. Kohn. Several country houses in stucco work by Grosvenor Atterbury, photographs of which are numerous, are pleasing and original in conception. A rapidly drawn, rough preliminary sketch of a house at Bernardsville, by Lord and Hewlett, gives play to the imagination. The attention is also taken by drawings or photographs of country and city houses of advanced types, by A. D. Shepard, Jr., Chapman & Frazer, Chas. A. Rich, Henry Rutgers Marshall and others. The exhibition is quite fortunate in the number of plans, and views of gardens and landscape work which it contains, likewise in bronzes, groups of statuary, and casts of figures.

With the ample accommodations that the League has at its disposal it would seem that if school work is to be shown at all it should be in more generous quantities and more fully explained. The drawings in the hallway ought to be placarded to the effect that they

were submitted in competition for the Architectural League Gold and Silver Medals. Subject: "A Library for a Suburban Town." It is regretted that the drawings which secured the gold and silver medals are not associated with these. The gold medal design by Robert P. D. Helmer is in itself worthy of study, both for its design and rendering. Drawings for the McKim Scholarship by Edward Necarsulmer, some of the Envois of Alfred M. Githens and W. P. Trout, the recent holders of the John Stewardson Memorial and of the T. Square Club Scholarship, respectively, are also hung in the gallery containing this character of work. In the same gallery also is a drawing of the Hanover Bank building, by James B. Baker, which can claim as its distinction that it is probably the largest of an architectural subject in the collection. The Ansonia Apartment House, by a group of architects, is a close second. In a finer quality of decorative drawings and sketches the exhibition is exceptionally rich. Such for instance as the work of E. H. Blashfield, Kenyon Cox and John La Farge, consisting mainly of figure drawings. There are some vigorous cartoons by Heinigke & Bowen, Maitland Armstrong, and Helen Maitland Armstrong. A design for a stained glass window by Clarice M. Burd has finely drawn drapery and gorgeous colors which might profitably be subdued somewhat in brilliancy. "The Archers," by Bryson Burroughs, is a magnificent handling of a most striking subject. Two illustrations for ballads by Ellen Macauley, must be mentioned for their cleverness. Mention must also be made of designs by Ella Condie Lamb,



SHOWROOMS, 244 FIFTH AVENUE, NEW YORK.

THE HENRY HUBER COMPANY, MANUFACTURERS OF SANITARY SPECIALTIES.

BOSTON, 166 Devonshire Street.

Factory, 461-481 East 136th Street, New York.

NEW YORK, 244 Fifth Avenue.

COMPLETE LIGHT AND POWER PLANTS



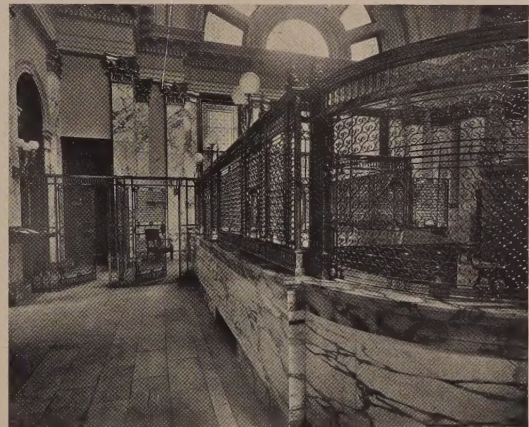
FOR PUBLIC BUILDINGS
RESIDENCES, FACTO-
RIES AND INDUSTRIAL
ESTABLISHMENTS

ESTIMATES
FURNISHED
AT SHORT
NOTICE

CONTRACTORS FOR THE ELEC-
TRIC LIGHT AND POWER IN-
STALLATION, NEW WING, MET-
ROPOLITAN MUSEUM OF ART
FIFTH AVE., NEW YORK CITY

THE UNITED ENGINEERING & CONTRACTING COMPANY

13-21 PARK ROW, NEW YORK CITY



Interior, Bank of Pittsburgh, Pittsburgh, Pa. Geo. B. Post, Architect.

BAYER - GARDNER - HIMES COMPANY

MAKERS OF

FINE HARDWARE AND ARTISTIC METAL WORK

OFFICE AND SHOWROOMS: 159 W. 29th STREET, NEW YORK

FACTORY: 157-163 W. 29th STREET, NEW YORK

and by Frederick Stymetz Lamb; of handiwork by J. and R. Lamb, and of the softly blended fragment of mosaic ceiling in the Gordon McKay mausoleum by M. E. Tillinghast. Two rows of windows for Mr. Gillette's, houseboat by W. T. and W. C. Brigham, are fine specimens of leaded glass work, in relief, and should be shown free standing, if possible, or with the light back of them. There are, also, other interesting specimens of executed work by the Gorham Manufacturing Company, American Encaustic Tiling Co., and Richey, Browne & Donald. Pottery displays are always acceptable and in addition to the various objects in this material, works in burnt wood, stamped and colored leathers, tile, and numerous casts of vases, lamp-posts, and other useful and ornamental accessories, go to complete the exhibition.

APARTMENT-HOUSE "CENTRALS."

"IN THESE days of the almost universal use of the telephone it is remarkable that in the preparations of designs for great hotels, apartment-houses and business structures, practically no attention appears to be paid to the provision of suitable locations for the central telephone exchange and for the telephone booths for the use of the general public," says Ernest Flagg in the American Telephone Journal. It would be easy to mention scores of the finest buildings in New York and in other great cities in which the telephones are stowed away in obscure corners, frequently inaccessible, dark, and ill-ventilated, to the great inconvenience of those who have occasion frequently to use them.

Apparently in the designing of these structures no thought has been given to the important detail of providing telephone accommodations, and on their completion almost any unoccupied corner has been regarded as good enough for the purpose. Even in some of the office and apartment buildings most recently erected, in which every suite of rooms is equipped with a telephone, no adequate accommodations are provided for the public telephone office. Such offices should be provided for in the plans, and care should be taken so to locate them that they shall be easy of access, well lighted and ventilated, and shall

present no difficulties in making the necessary wire connections. Attention to these details of construction will generally result in a considerable ultimate saving of expense and trouble, and will add materially to the convenience of tenants and others.

The Architectural League of New York

H. J. HARDENBERGH,
President.

C. Y. TURNER,
1st Vice President.

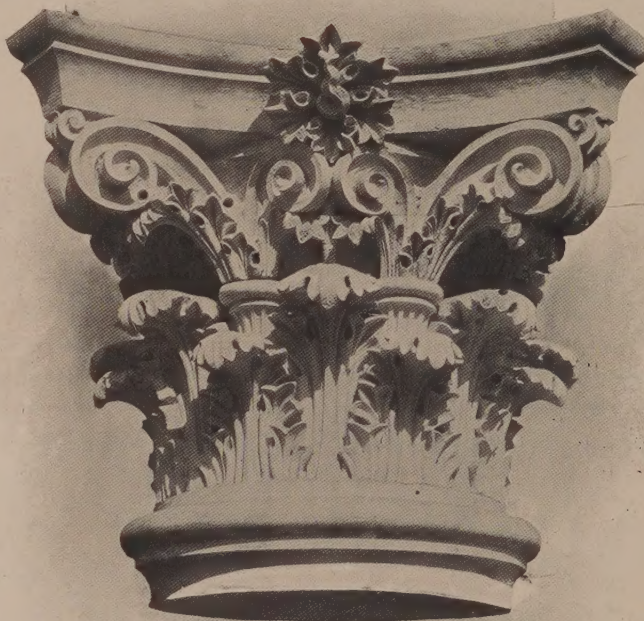
THOMAS S. CLARKE,
2nd Vice President.



215 WEST FIFTY-SEVENTH
STREET.

CHAS. M. SHEAN,
Secretary.

WILLIAM B. TUTHILL,
Treasurer.



CAPITAL, NEW WING, METROPOLITAN MUSEUM OF ART, FIFTH AVE., NEW YORK.
R. M. Hunt & R. H. Hunt, Architects.

THE discussion of the proposed amendment to the Greater New York charter relative to the "Eligible List of Architects for Municipal Work," brought out a large attendance at the March meeting of the League, held on the 4th inst., and taxed the resources of the house committee to the fullest extent.

Prior to the consideration of the business of the evening, Professor A. D. F. Hamlin addressed the meeting upon the subject of "L'Art Nouveau," and illustrated his remarks with a very interesting series of lantern slides indicative of both the sane and the insane tendencies of this peculiar movement.

At the close of Professor Hamlin's address President Hardenbergh asked Mr. John Carrere to read Assembly Bill No. 812, and to state his position on the measure.

Mr. Carrere promptly complied, and after reading the bill stated that it had been approved by the New York Chapter of the Institute of Architects and by the Society of Beaux Arts Architects, but that the Brooklyn Chapter had disapproved of the measure. The bill, the speaker said, had been prepared by Mr. Henry Rutgers Marshall, Mr. Walter Cook and himself, together with counsel.

Mr. Carrere was followed by Mr. James M. Hewlett, representing the Brooklyn Chapter A. I. A., who



THE attention of Architects, Builders,
Owners and Managers of Hotels
and Apartment Houses is called to the
New York Telephone Company's
Private Branch Exchange System.

By means of a Private Branch Exchange city
and long distance telephone service, as well as
an interior service, are available to every apart-
ment, at very moderate cost. Most people
depend so much now-a-days on the telephone
service that a Private Branch Exchange, con-
necting with the New
York Telephone System,
is practically a necessity
in the Modern Apart-
ment House or Hotel.

Full Information on request at
any of the Contract Offices :

15 Dey St. 111 West 38th St.

215 West 125th St.

NEW YORK TELEPHONE CO.



read the resolution passed by that body and argued against the measure.

Mr. Julius Harder then offered the following resolution, which was argued for several hours with considerable spirit and supported by Messrs. Frederick A. Lamb, James M. Hewlett, Chas. H. Israels and H. C. Carrel:

Resolved: The Architectural League of New York defines its position and action in reference to the bill (Assembly No. 812) now pending before the State Legislature for the purpose of creating an eligible list of architects for municipal work as follows:

The League is in full accord with the self-evident purposes of the bill—namely, that the municipal architecture should be entrusted only to the care of professional architects of reputation, experience and artistic and business ability.

The League cannot approve, however, the methods provided in the bill by which it is proposed to realize its purpose. Indeed, there exist no reasons or obstacles apparently wherefor all that is properly desirable by the bill cannot equally well be attained without it. There is nothing which now prevents the appointment of able practitioners by the heads of the several city departments, and the additional safeguard already present in the charter relative to the Art Commission, presents a simple and rational precaution.

The League is opposed to the establishment of an eligible list, the nominations to which are limited in number, are of life-tenure, and are made by private authority. Such wide discretion and grave responsibility in the bestowal of valuable preferment should never be vested in a private organization, even of the most unchallenged reputation.

Publicity, the necessity for personal accountability to the public and the remedy of appeal belong fundamentally among the safeguards of popular government, and should not be set aside. The permanent establishment of a class, by legal enactment, favorable to those within, detrimental to those without, is repugnant to our ideal of the equality of citizens before the law. The League, therefore, disapproves of the measure, and recommends that it be not enacted into law.

The principal support of the bill in opposition to the resolutions as offered came from Messrs. Grosvenor Atterbury and John Carrere, who were also supported by Mr. John Galen Howard.

A vote was not reached until about midnight when the resolution was carried, and immediately upon the vote being announced Mr. Charles Israels offered another resolution instructing the chair to appoint a committee of three to proceed to Albany on March 6th, and to appear before the Cities Committee of the Assembly at a hearing to be held on that date, and present the resolutions, and to argue against the bill on behalf of the League.

The resolution further carried an appropriation to pay the expenses of this committee and instructed the members to forward copies of the resolution as passed to Mayor Low and the members of the Cities Committee of the Assembly. Before the resolution was finally put Mr. Atterbury asked the mover if he would accept an amendment directing the committee to be appointed, to confer with the gentlemen who framed the bill, and in the event of these gentlemen agreeing to have the bill promptly withdrawn at Albany, that they should take no further action. The amendment was agreed to and the resolution passed as amended. The bill was withdrawn on the following day.

FIREPROOF WOOD

Wood treated by our process is not hardened nor made brittle as other fireproof wood. Our process is indorsed by the leading architects of New York as being the most perfect fireproof wood obtainable. ❖ ❖ ❖ ❖

Approved by the Building Department of New York City.

THE FIREPROOF MANUFACTURING COMPANY

66 BEAVER STREET, NEW YORK CITY
UPTOWN OFFICE, 156 FIFTH AVENUE



Residence N. Witherell, Belle Haven, Conn. N. C. Mellen, Architect.
Covered with Closed Shingle Tile.

CELADON ROOFING TILE CO.

Manufacturers of

ARTISTIC AND FLAT ROOFING TILES

UNDER BABCOCK PATENTS

New York, 156 Fifth Ave.

Chicago, 204 Dearborn St.

Works at Alfred, N. Y. and Ottawa, Ill.